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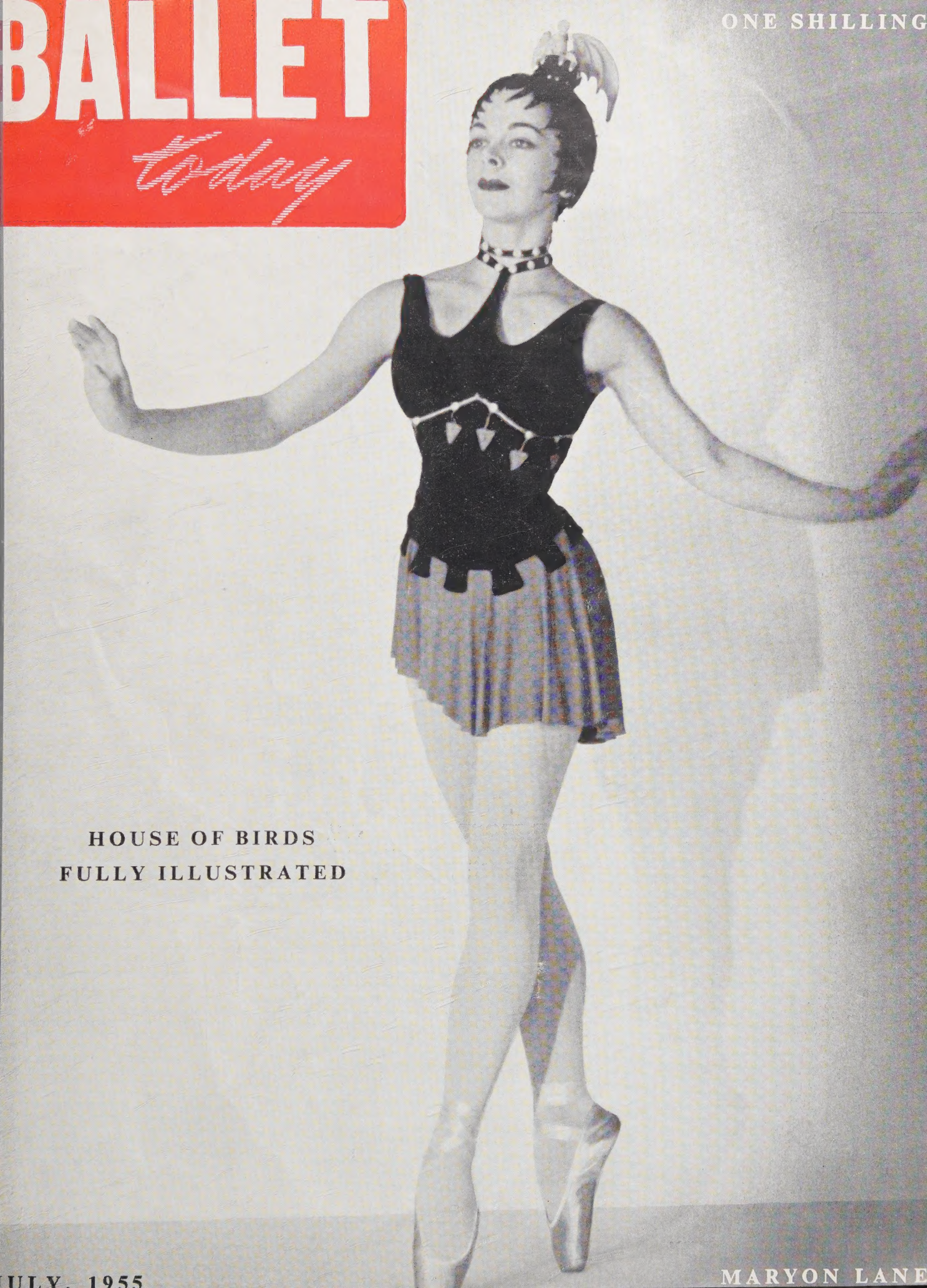

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Editor—Estelle Her

July 1955

CONTENTS

	Page
London Reviews	4
Festival Ballet	6
Violetta Elvin's Column ..	7
Musician at the Ballet ..	8
Shanta Rao	9
News from Paris	9
Danish Festival	10
House of Birds—Story and illustrations	12
Backstage	14
Imaginary Conversation ..	15
Round the Studios :	
London—E. Corathiel ..	16
Paris—Jean Coquelle ..	17
Situation Wanted	18
Books and Discs	19
Young Dancers	20
Dear Editor	22
Ballet Diary	23

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Cover Portrait

Maryon Lane in Danses Concertantes. *Exclusive Ballet Today photograph by Mike Davis.*

Daphne Dale *Photo Mike Davis*

LONDON REVIEWS

House of Birds

IN his new ballet *House of Birds*, given its first performance at Sadler's Wells on May 26th, Kenneth Macmillan continues the partnership with his designer Nicholas Georgiadis which was successfully inaugurated with *Danses Concertantes*. This time they have been less successful; the glitter and superficial cleverness of Georgiadis' decor and costumes strike a false note in a dramatic ballet, while Macmillan's choreography, for all its great merits, is sometimes uneasily poised between genuine feeling and rather forced ingenuity.

The story concerns a young girl who is enticed away by a sinister Bird Woman and transformed into a bird. Her lover sets her and her companions free, whereupon they revenge themselves upon their tormentress by pecking her eyes out.

House of Birds is the type of ballet with which Roland Petit first dazzled us immediately after the war. Its predecessors might be said to include *Les Demoiselles de la Nuit* and *LeLoup*. It is indeed an aggressively modern work. The costumes are designed in harsh colours; they clash daringly with one another, and are glossily impressive. The settings are skilfully contrived, but distract the eye continually; they are modish, slick and superficial. Georgiadis is a designer somewhat similar in approach to Clave and Beaurepaire, but his curious, spidery designes add little to the choreography or to the mood of the ballet.

In the same way Macmillan in his acrobatic distortions of classical *pas* appears to have been influenced by Petit. His choreography, despite a certain amount of padding and straining after orginality, achieves moments of astonishing beauty. It is not wholly consistent, but shows the working of an original and highly-individual talent.

In his opening scene of the Bird Woman surrounded by her captives, he brilliantly evokes some hideous bird of prey and the choreography cunningly emphasizes movements to suggest the stabbing beak and claws. In contrast the entry of the young lovers has a gawky, bouncing charm which is delightful; their dances have something of the freshness of the peasant *pas de deux* in *Giselle*, and are extremely touching.

Macmillan's most ambitious choreography is contained in the middle scene. Here the girl, half-bird, half-woman, struggles against her hideous enchantment; here Macmillan has devised a solo and *pas de deux* of remarkable power and originality. As she dances the girl undergoes her repellent transformation; the bird-movements are forced upon her. Macmillan has stripped them of all charm and beauty; the girl is seen to be horribly transfigured, powerless and imprisoned.

This solo, which is superbly danced by Maryon Lane, is a remarkable achievement for so young a choreographer; it proves beyond doubt the true nature of Macmillan's talent.

He was also finely served by his dancers. Maryon Lane, in her moods of child-like wonder perfectly captured the fairy-tale atmosphere of the early and final scenes; while in the middle scene she acted with great feeling and intensity, and her dancing was magnificently expressive throughout. She was well partnered by David Poole who made the best of a poor role, while Doreen Tempest as the Bird Woman was suitably vicious.

The music was selected from works by Mompou, arranged and orchestrated by John Lanchbery; so closely did it match the mood and shape of the choreography that it might well have been a specially commissioned score.

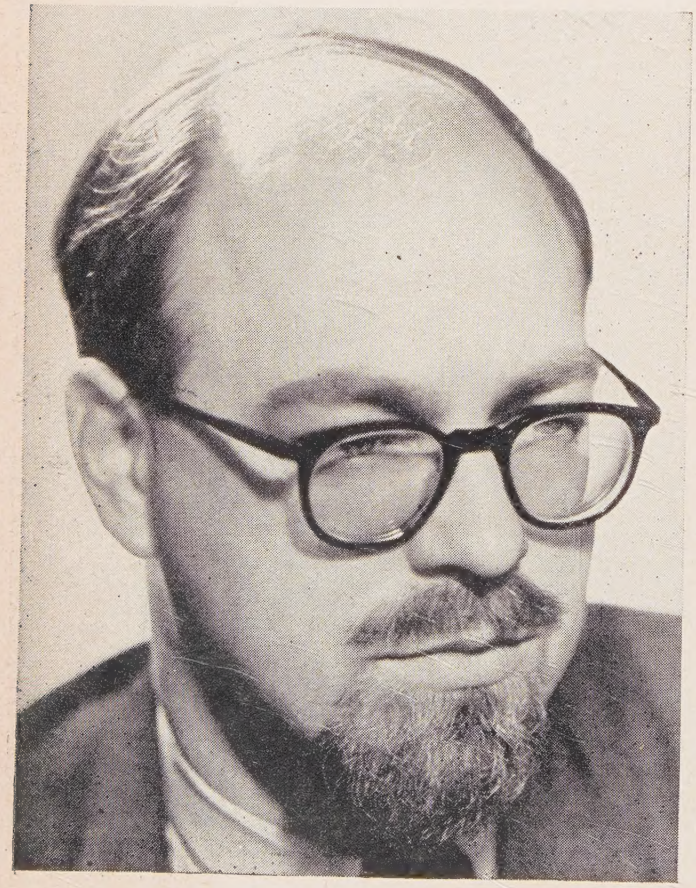
One hopes that in future ballets Macmillan will aim at greater simplicity and depth; glitter and cleverness in dance and decor were exactly right for Stavinski's *Danses Concertantes* but in dramatic ballets like *House of Birds* they take away from the total effect, however exciting they may appear on the surface.

R.A.

House of Birds is fully illustrated on pages 12 and 13.

Montague Calman dissusses the musical aspect in *Musician at the Ballet* on page 8.

Kenneth Macmillan *Photo: Denis de Marney*



John Lanchbery *Photo: Denis de Marney*

TIRESIAS REVIVAL

WITH

VIOLETTA ELVIN

AND

JOHN FIELD

WHEN the Sadler's Wells Company appeared in Paris, *Tiresias* was almost the only modern ballet to be admired by the French critics. This was not surprising since *Tiresias* closely resembles many of those depressing ballets by Lifar; like them it is dowdy, old-fashioned and pretentious; it is far too long and contains passages of incredible banality, and it is quite pointless. Its revival at Covent Garden—the ballet was exhumed on 3rd June—is inexplicable.

Apart from the *pas de deux* in the middle scene—beautifully performed by Violetta Elvin and John Field—*Tiresias* must rank as Ashton's most resounding failure at Covent Garden. It is distressing to think that the ballet is to be presented on the forthcoming American tour; one does not require the hero's gift of prophecy to foretell the reception.

Fortunately the same programme included a fine performance of the re-styled *Les Sylphides*. Margot Fonteyn's return to the ballet is a belated tribute to Fokine's masterpiece which has suffered cruelly from indifferent dancers, bad productions and endless repetition. Fonteyn's wonderful musicality, lyricism and purity of style should make her performance in *Les Sylphides* unforgettable. But they do not. Somehow, exquisitely though she dances, she never seems to capture the romantic atmosphere. Perhaps Chopin's music does not appeal to her; perhaps—for she is so dedicated and modest an artist—she is anxious not to impose herself on the ballet, and in consequence her performance seems remote and lacking in emotion. It may be that *Les Sylphides* has had all the life danced out of it, and if Fonteyn cannot bring it to life then there is no one else who could.

Of the other soloists, Rosemary Lindsay danced the Prelude with great sensitivity—less dramatic than Riabouchinska's famous interpretation, and all the better for that—; while Anya Linden caught the spirit of the music most beautifully in the Waltz, although her dancing was spoiled by hard, inexpressive arms.

Fonteyn was admirably partnered by David Blair.

R.A.

The Lady and the Fool

at COVENT GARDEN

WHEN *The Lady and the Fool* was first produced at Sadler's Wells last year, it seemed then that it was a work on too large a scale for both theatre and company. The opulent Verdi music was overpowering and appeared to swamp the dancers, the elaborate choreography needed greater space in which to develop, and the central role required a dancer of ballerina status. The revival at Covent Garden on June 9th showed the work to far greater advantage, and it adds much needed variety to the repertoire.

Compared to the original production, Cranko has altered many details of his choreography and simplified his plot. Signora Scintillarda, a society hostess, has been banished and with her the irrelevant sub-plot concerning her flirtation with two admirers. In her place are two delightful husband hunters, skittishly danced by Pauline Clayden and Gerd Larsen.

Cranko has also cut the Epilogue completely, so that now the ballet ends with the Lady and Clowns leaving the ballroom together. This is a considerable improvement, and the story is now told with much greater simplicity and directness. It might be dramatically more effective if Cranko had allowed the little Clown to be deserted by his friend, but this no doubt would have destroyed his theme, which seeks to compare the superficiality and insincerity of the rich (some heavy symbolism with coloured masks here !) with the warmth and generosity of the poor and innocent of heart. His ballet is, in fact, a sentimental variation on a theme that both Tudor and Robbins have explored, but it is treated lightly enough not to irritate one.

Despite the evidence of his elaborate formal dances in the ballroom scene, Cranko is essentially a creator of character in the tradition of Massine and de Valois. The movements for his *corps de ballet* lack the originality and subtle patterns of a choreographer like Ashton who is more interested in pure design than in character. Cranko is inclined to crowd too much movement into the music, and there is too much fussy ornamentation. In his *pas de deux* work he also uses an excessive number of *lifts*—some of them are as incongruously acrobatic as those of Massine in *Mam'zelle Angot*; while the surging climaxes of Verdi's music cannot conceal a certain poverty of invention in the opening adagio for the Lady and her three suitors. Later, however, in the final *pas de deux* Cranko has used the small, floating *lifts* so beloved of Ashton with marvellous simplicity and beauty.

The narrative is admirably developed, and if it drags slightly this is largely due to the limitations of Verdi's score, brilliantly arranged by Charles MacKerras. This is beautiful in a florid way, but lacks variety and dramatic development. It has many splendid climaxes, but no choreographer could possibly find a visual equivalent for them, so that the relationship between music and movement is not always a very close one. This plushy opulence well suits some of the ballroom scene, but it is too passionate and emphatic to underline the whimsical and pathetic dances for the two Clowns which are among the most beautiful of Cranko's inventions.

As a choreographer he excels in creating dramatic contrast between his characters. There are the two Clowns: one tall and gawky, a shambling, gangling fellow, clumsy in his inarticulate love; the other small and self-effacing, with his pathetic affection for his tall friend and his whimsical charm. There are the two predatory husband hunters: one winsome and gushing, the other more earnest but lacking in confidence, so that she is outclassed by her less systematic but more adventurous rival. Both are superb comic characters, wittily and exactly observed.

His most amusing contrast is between the Lady's rich suitors, where the observation is nicely touched with malice. We have the flamboyant, vulgar and snobbish Signor Midas (admirably danced by David Blair) and the romantic, effete Prince of Arroganza, played with drooping, aristocratic boredom by John Field. One realizes that Signor Midas (as his name suggests) is a self-made man—an alarming creation !—and as such an admirable foil for the Prince, who is so well-bred that he almost collapses under the weight of his ancestors.

It is on the richness of his characters and not on his limitations as a formal choreographer that Cranko must really be judged, and in *The Lady and the Fool* he has achieved some of his most witty and penetrating studies. For that reason his ballet is a happy addition to a repertoire which is not well balanced by good dance-dramas and carries too many "abstract" works as well as the classics.

Cranko was magnificently served by the whole company. The role of the Lady was created by Patricia Miller who, lacking the technical equipment and authority of a ballerina, wisely developed the role on a miniature scale which charmingly suited her own style. Now, as danced by Beryl Grey, the part is richly developed and in consequence the balance of the whole work greatly improved. Her technical mastery and the warmth and graciousness of her personality have seldom been so beautifully revealed.

The two Clowns, although excellently played by Philip Chatfield and Ray Powell, seemed less effective than the original dancers (Macmillan and Mosaval) at Sadler's Wells; but perhaps it is that in a large theatre some of the pathos of their dances is bound to be lost.

Richard Beer has provided the ballet with new sets, but his ballroom still looks depressingly like a dance hall at an expensive seaside resort. His costumes, however, are simple and elegant in design and look well together.

R.A.

A. V. Coton, the well-known critic, will be joining BALLET TODAY as a regular contributor as from August issue. Look for his "London Ballet Month" on Page 4 next month.

Welcome Home to

THIS MONTH FESTIVAL BALLET RETURNS TO LONDON FOR ITS FIRST SEASON IN THIS CITY FOR ALMOST A YEAR

Season

JULY 11th to SEPTEMBER 10th at FESTIVAL HALL

Natalie Krassovska

SONIA ROBERTS

Discusses some of the Personalities of the Company

HOW is the status of a ballet company measured ? If it is by the quantity and merit of the new works it sponsors, then London's Festival Ballet falls far short of the ideal standard. However in the short space of four years this company has endeared itself to a wide audience.

Markova, Dolin, Toumanova, Chauvirè, Charrat and the Rabovskys have all appeared with the company. This season doyen ballerina Danilova dances with them. Toumanova and Alicia Alonso, will be guests later in the season. Yet the secret of success does not lie with the brilliant stars alone.

Every ballet company has a special quality of its own and the mood of Festival Ballet is a friendliness which makes the audience feel very much at home. The dancers present themselves not as exotic creatures, birds of passage from another world, but as likeable flesh and blood human beings.

They are able to do this because they are a young company, the average age is twenty five, and they are unfettered by tradition. Many of the performers are helped in this because they have a Dominion background and have therefore been brought up to view excessive formality with distrust.

Petrus Bosman is a South African. He first studied dancing at the University of Capetown. He came to England in 1950 and joined the company as an understudy, he has now risen to the rank of soloist. Louis Godfrey also hails from South Africa. He began dancing in musical comedy *Oklahoma*. His wife, dainty Marilyn Burr comes from Australia as does Jeffrey Kovel. Marilyn Burr came to Festival Ballet via the National Ballet of Australia and The New Ballet Co. When not on stage her hobby is dressmaking.

Blonde Daphne Dale's family live in Kenya in the heart of Mau-Mau country. She achieved fame overnight when in 1953 she was given the leading role of Sonia the Merry Widow in *Vilia* as a twenty-first birthday present.

She celebrated her success with midnight feasts of her favourite grilled steak in the flat she shared with dancer Sheila O'Neill. Now she is married to Nicolai Polajenko. Daphne Dale who has doubled dancing roles for Gene Tierney may well, one day, join the ranks of dancers like Leslie Caron who have successfully switched from the medium of ballet to that of films.

John Gilpin the leading male dancer of the company also has an eye on developments in the film world. As a child he appeared in a number of films including *The Years Between* and *They were Sisters*. More recently he was on the short list of candidates to play Nijinsky in the Hollywood film of that title. Gilpin's claim to Commonwealth citizenship is a childhood residence in Malta, but he and his twin brother Tony, who stage-manages for the group, were born in Southsea. He is at the moment pre-occupied with classical parts but his sojourn with the Petit Ballet de Paris and Ballet Rambert ensure him a wide range. John Gilpin would like to become an art collector, but as his taste runs to the best of the French Impressionist school his collection is at present limited.

Another member of the company with a Rambert training is Mary Munro. She has the frail appearance and thoughtful attack that so often characterise dancers of this school.

Anita Landa is a vivacious Latin, with a passion for earrings, particularly the gipsy type. Born in Cornwall of English and Spanish parents she belies the legend that good dancers must be caught young. She had no

Festival Ballet

John Gilpin

special training as a child and she was eighteen before she decided on a dancing career. She was rejected from the Sadler's Wells School after two weeks as unteachable, but after a short period at another school she was auditioned for the Markova-Dolin ballet and was immediately accepted. From this point her career has been a steady progress to the third billing she now enjoys.

Although often called upon to perform classic roles Anita Landa modestly refuses to describe herself as a classical dancer. She feels her late start has handicapped her in this respect. Certainly she is seen to best advantage in character roles where her patient application to detail is given full scope.

Noel Rossana, who acquired her name because she was born on Christmas Day, was eighteen when she helped to launch the ballet *Symphony for Fun*. Now at twenty one she has not lost her taste for progressive experiment.

This spring she has been dancing with Ballet Workshop and making a tour of the ballet clubs. Her partner in this latter enterprise has been Kenneth Melville. Birkenhead born, Melville is twenty six and has the benefit of several years experience with the Sadler's Wells Co. behind him. He left that company to join the Robert Helpmann production of *Midsummer Night's Dream* in the U.S.A.

These are dancers with enthusiasm. They work well as a team. By these qualities they have won the affection of their audience. Now is the time when they must work harder than ever to consolidate that affection by turning it to respect for their mature artistry, and for this reason I look forward with great interest to their summer season.

The Repertory includes :—

Giselle
Spectre de la Rose
Prince Igor
Swan Lake (Act II)
The Nutcracker
Pas de Quatre
Symphony for Fun
Petrouchka
Napoli

Violetta Elvin

writes . . .

★

A monthly column by Sadler's Wells Ballerina Violetta Elvin.

IT was a most exciting prospect to be going to Rio de Janeiro in order to dance there. I had heard so much of Brazil, its fascinating life and people that to visit there had been one of my fondest dreams. When early in April of this year my engagement to appear at the Teatro Municipal, Rio de Janeiro together with my partner John Field was confirmed, I could hardly await the day of our departure.

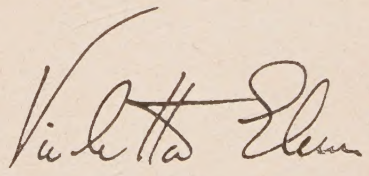
The long trip by air was very tiring. The fact that we had to return to Dakar in mid-Atlantic as a result of engine trouble did not help matters and caused us considerable anxiety. We feared that due to our delayed arrival there would be no time left for rehearsals. But to our relief our impresario had succeeded in postponing the *premiere* by three days leaving us sufficient time to get acquainted with the new theatre, the stage, the orchestra and our Brazilian colleagues, the Corps de Ballet of the Teatro Municipal.

Hardly ever have I encountered a similarly friendly atmosphere in any theatre. Everyone came to welcome and to help us.

John Field and I are unable to speak Portuguese, but we all managed to get along in the theatre in a mixture of French, English, Italian and even Russian. All of us had to work extremely hard. For apart from our guest appearances in *Giselle*, *Swan Lake II*, *Les Sylphides* and two *pas de deux* there were at least seven other ballets which had to be rehearsed by the Corps de Ballet, and several of these were entirely new works by Nina Verchinina, Tatiana Leskova and Vaslav Veltchek. I will not say that everything went without difficulties, but no theatre could have given us greater co-operation and no Corps de Ballet worked with more zeal to help us in our performances. And there were nine of these in twelve days !

Our hotel was beautiful. Overlooking the famous bay of Rio de Janeiro with the picturesque Sugar Loaf Mountain on our right and the colourful sky-scrapers of the central part of the city on our left, I was sure I had never seen a similarly stimulating panorama. It was the end of autumn and the beginning of winter in Brazil, but the sun shone beautifully, the trees were full of foliage and many flowers bloomed. I was assured that in spring and summer the picture was even brighter and still more colourful, but I found this difficult to believe. It was very hot and humid in Rio de Janeiro, particularly for us who had just come from a still wintry London. Yet our friends held that it was "cool" and a great relief from what had been a sweltering summer season.

I must still mention the great, great kindness with which we were greeted everywhere and the overwhelming welcome we received from the Brazilian audiences. We have been asked to return to the Teatro Municipal perhaps next year and I greatly hope this will be possible. But someday too I must return to Rio de Janeiro as a tourist only. It would be a further dream come true.

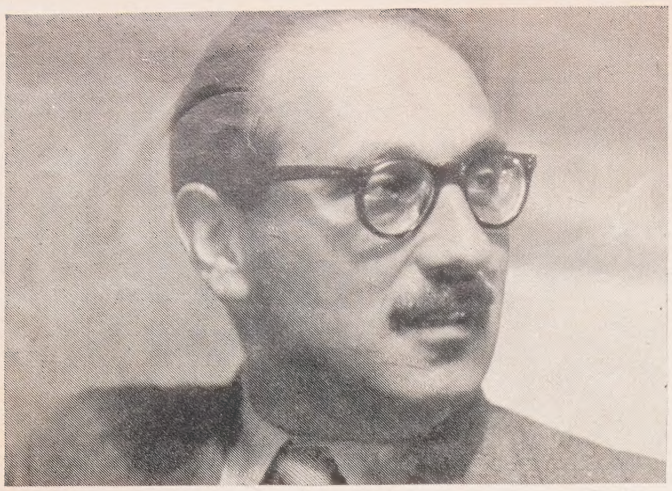


Editorial Note.—Miss Elvin and her partner John Field recently returned to Covent Garden after appearing for two weeks at the Teatro Municipal, Rio de Janeiro where they had a very great success. Theirs was the first visit by dancers from the Sadler's Wells Ballet to the South American continent.

MUSICIAN AT THE BALLET

BY

MONTAGUE CALMAN



GRIM GRIMMS

WHEN I was very young I always asked my mother before she began reading a fairy tale, "Is this going to be a nice one ?" Later on I learned, as one does, that fairy stories are seldom nice. *The House of Birds*, premièred at the Sadler's Wells Theatre, is not a pleasant tale for sensitive adults as it was written for grimly minded children by the Brothers Grimm.

There is something of a fairy demon about John Lanchbery who orchestrated this music from the piano works of Federico Mompou, known in Spain as a poet of the piano. Wedged down in the orchestra pit, Lanchbery's bearded face, half lit from the conductor's lamp, glows as he prods his orchestra into sounding much larger than they really are. Without the aid of guest conductors to relieve his difficult task of bringing vitality to a repertory orchestra, Lanchbery often succeeds in bringing sparkle to a ballet performance.

Yet even a demon could not make the music for *The House of Birds* dynamic enough for dramatic ballet. It lacks the bouyancy so necessary in ballet. Yet there are moments of musical delight in Lanchbery's arrangements: for the romantic pas de deux there is an elevating lyrical strain. While for the more sinister parts there are some dark and sombre passages for the brass. Perhaps because Mompou lives a hermit's life outside the towns there is a strange, haunting peasant-like bagpipe wail in some of the music.

Lanchbery has been clever in arranging and orchestrating this piano music, though it needs a Stravinski or a Prokofiev to give us the spine chilling cadences for the gruesome themes of cruel birds and pecked-to-death victims

SO REFRESHING

It may seem strange to expect the bracing air of refreshing excitement in the suburbs of Islington. Yet in one excellently balanced programme last month, the Sadler's Wells Theatre gave us a whiff of true theatrical fresh air. An ideally balanced programme covering romance, mystery, humour and pleasant grace was offered us, and I was pleased to note Covent Garden's musical director Robert Irving sitting in the dress circle. I hope he was impressed.

The young Company excelled in those characteristics so often missing from the London ballet scene: vitality, vivacity, dynamics and dramatic polish. The orchestra under Lanchbery rose to the occasion by playing superbly throughout the evening.

Les Patineurs opened the programme. It was first performed at this Theatre eighteen years ago, and its return to the Wells after being borrowed by the Royal Opera House, was celebrated by some fine orchestral playing. The jovial sentiments of Mayerbeer's music (cleverly arranged by Constant Lambert) were superbly expressed. The strings were in fine fettle and the brass rang out with breeziness. It was a romantic pleasure to hear the flutes, while the cellos showed no signs of that horrid whine—they gave us romantic fervour, deeply touching. Lanchbery by delicate phrasing suggested passionate abandon kept under musicianly control.

DOCTOR COMPOSER

Then followed the mysterious *Blood Wedding*, a nerve tingling score by Denis ApIvor. This young medico who has turned from science to art does not appear to find beauty in what he says, and the wedding scene needed it. Yet his dramatic use of high flights of strings in a series of climaxes is effective. They churned one's blood around enough to make the doctor happy. The knife fight is descriptively theatrical, though a marked lack of movement for movement music prevents dramatic continuity in the score. Another major fault in this ballet-music set in Spain is the absence of any Spanish atmosphere. However, it was a tricky piece to tackle and the orchestra took every hurdle with Lanchbery well saddled.

The third ballet was the short *Beauty and the Beast*. Ravel's music for this is full of romance and the Sadler's Wells first flautist Arthur Swanson gave us some of the most beautiful flute playing I have heard for some time. I would suggest that the Wells follows the Royal Opera House in printing the names of the musicians in the programme. It was all the more sad that such music, so well played, should have Cranko's ill-fitting choreography as an unhappy partner.

The stylish playing of the orchestra in the fourth item, *Les Rendezvous*, rounded off this programme. Essentially balletic, this music by Auber, has a curtain opening that is a percussion players paradise. And it was. *Entree Des Promeneurs*, a jingling galloping romp with plenty of brass and percussion was a delight. I enjoyed the *Variation* with its seaside band theme played with gusto and danced with bracing freshness. And I must commend the lovely *Adage Des Amoureux* for beautifully lyrical woodwind playing. For the *Pas de Six* the Spanish-like tango theme was pulsating with dynamic string playing.

ARTISTIC REPUTATION

Though small and out of the way, the Sadler's Wells is building up a reputation for artistic enterprise. At one time there was either duty or snobbish condescension in making a trip to Islington. But now by genuine artistic and musical leadership the Wells gives performances worthy of a Senior House. At times the orchestra plays with finesse, and the enthusiasm expressed by musicians and dancers overflows into the audience. Static folk fixed solidly in their seats do not live at the Wells, and the keenness on both sides of the proscenium arch is responsible for the birth of first class entertainment.

A DISAPPOINTMENT

There is not always such a rosy display at the Royal Opera House. One evening spent there recently was a disappointment. Robert Irving conducting was not guilty of doing anything wrong yet he failed to ring the register with a sparkling bell. That evening there seemed to me to be a feeling of having done all this before, and being rather tired by it all.

The programme began with *The Shadow*, that pretentious affair with meaningless movements danced without any shading. Dohnanyi's music is harmless enough and does not annoy but Cranko's choreography does. Then for *Madame Chrysanthème* the orchestra sounded tired and Alexander Grant danced without his usual fervour. Conductor Robert Irving did not bring the verve to Rawsthorne's score as he had done only a few weeks' earlier.

And finally that evening we had *Homage to the Queen*, lush in rich melodic music. Strong martial streaks, subtle comic touches and brilliantly thought out syncopated themes, made Malcolm Arnold's score a pleasure to hear once again. It may not be profound, and Arnold may have written much of it with his tongue in his cheek, but it is full blooded and lyrical. Robert Irving brought out every nuance in this exciting and refreshing score. A perfect concert piece.

Yet these three ballets could not be considered an ideal dance programme. Frankly I think that Covent Garden needs fresh ideas: new ballets from fresh minds and fresh music from new pens, to revitalise the stately Opera House.

BALLETIC INTERLUDES

Other balletic items in strange settings interested me last month.

When Smetana wrote his lovely *Bartered Bride* he realised that the fragile theme needed more body and filled in a ballet to strengthen the opera. The robust, virile peasant rhythms have been cleverly used by choreographer Harold Turner and Vlasta Rudolf. But it is the orchestral performance at the Royal Opera House under Rafael Kubelik that arrests attention. Oh ! if all conductors of ballet managed to give us such musical perfection.

Sad to relate Alexander Gibson at the Sadler's Wells Theatre conducting the *Ballet for Walpurgis Night* in *Faust* was nowhere near perfection. It lacked balance and did little justice to Gounod.

Even less justice was done to Franz Lehar at the Palace Theatre where a shocking mixture is reputed to be a Viennese performance of *The Merry Widow*. With such bad orchestral playing I cannot discuss whether or not the *Dia Lucca Ballet* earned the billing "Famous". Adolphe Ecsy conducted.

London shows seem badly served by orchestras these days. *The Jazz Train* (Piccadilly Theatre) is one example. This musical history provides London with genuine negro fervour in dance and song, regrettably spoilt by a

—Continued on page Eighteen

SHANTA THE FABULOUS

By FERNAU HALL

EVERY so often the international dance world receives the impact of an event so rich in its implications that its importance cannot be properly gauged at the time. One such event was the revival of *The Firebird* with Margot Fonteyn (rehearsed by Karsavina) in the title role. Shanta's visit to the West comes into the same category. She is not only a great dancer: her achievements are unique, and she brings to the West a number of aspects of classical dancing unknown until now.

UNIQUE REPERTOIRE

Shanta's repertoire in her three chosen South Indian styles is so extensive that she could dance all day for at least a fortnight without repeating a single item. This unique repertoire is due partly to the long years of hard work under her chosen masters and her excellent memory; but it is also due to her highly developed creative powers. She has invented a number of new types of Varnam (the very long solo in a Bharata Natyam recital), and she had composed a Kathakali dance-drama with a novel theme (*Ambapalli*), using a new and more varied type of musical accompaniment; moreover she is one of the very few living classical dancers who has fully mastered the improvisatory element in the classical styles. In fact an item danced by her may vary in length by half an hour or more, depending on her mood.

MOOD AND RHYTHM

Sometimes after about twenty minutes of a recital she gives a smile of triumph as she gets caught up with the mood and rhythm of the dance: she then flashes a glance of encouragement to her musicians, her body and face radiate joie de vivre, and she begins to throw off more enchainement of dance-movements and symbolic gestures (mudras), inspiring her musicians to keep pace with her and even produce new ideas of their own. It is much the same in her daily periods of practice (which may last five hours at a stretch): these are periods of composition and experimentation rather than of preparation for a recital, and sometimes she spends hours teaching to her musicians the exact nuances of melody and rhythm she wants from them. She has had vocal training and sings well; in a stage performance she sometimes joins in with her singer, with delightful effect. When she is teaching a rhythm to her musicians she beats on the floor with a stick—with such ferocious energy that the stick does not last long.

STRENGTH OF WILL

She would never have achieved her present eminence without tremendous energy and strength of will, and on any artistic matter she will dig in her toes and refuse to budge an inch if she is convinced that she is in the right. On the other hand she has such feminine charm that even the hard-headed technicians of American television were captivated by it. In her approach to people, just as in her approach to artistic problems, she shows an admirably child-like simplicity and directness. As she says, the number of things involved in Indian classical dancing is very large, but the individual details are simple and easily understood.

FLUIDITY AND VARIETY

Her versatility in technique, mood and characterisation is so great that it is hard to pick and choose in her repertoire; but the most magical of all the items I have seen is the Mohini Attam dance *Cholukuttu*. This dance contains the essence of the Hindu epic poem Ramayana, and gives Shanta a chance to show a fine variety of mood and characterisation within a relatively short time. Mohini Attam is distinguished by its combination of such opposite as sweetness and strength, seductiveness and nobility, dramatic power and delicate humour. There is a wonderful fluidity and variety in its combinations of mudras which is echoed in the music: all these qualities are found to the highest degree in *Cholukuttu*, which therefore gives full scope to Shanta's talents and temperament and in fact is the epitome of Indian classical traditions in all the arts.

COMMON ANCESTOR

Kathakali belongs to the same region as Mohini Attam, and is clearly descended from a common ancestor; but it differs very much in technique and what one might call the syntax of its powerful dramatic passages. Shanta is so sensitive to the essential nature of Kathakali that she apparently changes the whole shape of her body and face when she dances it; but she still remains very much Shanta.

My favourite item in her Bharata Natyam repertoire is the song-dance *Padam Gudisai*: here she impersonates a gypsy girl who is roguish, impudent and seductive, with foot-movements swinging from side to side which perfectly establish the nonchalant exuberance of Shanta's conception of the part.

In England there is a justifiable prejudice against shows in which one dancer performs alone for a full evening; but a great artist like Shanta has such vitality and variety that her solo recitals are admirably satisfying.

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REYNA FROM PARIS

A special showing of the Soviet film *Romeo and Juliet* was given on 17th May at the Alhambra Cinema, near the Place de la Republique in Paris. The music is by Serge Prokofief, and the two principal roles were played by Galina Oulanova and Jdanov.

When it was shown in Cannes, the film was very highly praised as a piece of cinema; in Paris, it was judged rather from the dance point of view, and it is in that sense that we will describe it here.

Romeo and Juliet is a film of the theatre. All the outdoor shots are in theatre settings, and Verona, where the action of the play takes place, is entirely a studio Verona.

But *Romeo and Juliet* is a ballet film, a dance film; and to that end, the cinematic side (properly so-called) has, for once, been sacrificed to choreographic art. Everything is placed at the service of the ballet, and from that point of view it is a wonderful success. The popular dance scenes during the carnival achieve a dancing frenzy which recalls that of the dances in *Prince Igor*, of the Soviet film-ballet *The Fountain of Betchikissarai*. There are some extremely dramatic moments in the film, such as the duel between Tibald and Mercutio, and the latter's death-scene is exceptionally well handled

It may be that there is no great variety in the choreography displayed by the two Soviet stars, Oulanova and Jdanov, but that is of small importance.

Galina Oulanova lives the drama in dancing, and through the dance. Her arms speak—she is all expression, and her 'parcours' is—why not say it?—inimitable.

Her steps seem to skim the roses and she has an airy speed. This great artist is a living witness that the classic dance can, by itself, really express a drama. A characteristic of this ballet-film are the long 'portes'—melodious, full of charm and poetry, and in which Oulanova's partner masks his effort by his art, without conveying the least impression of acrobatics.

Cinema lovers will find many faults in this film; but the ballet lover can only applaud it, for it serves the cause of the dance completely and artistically.

* * *

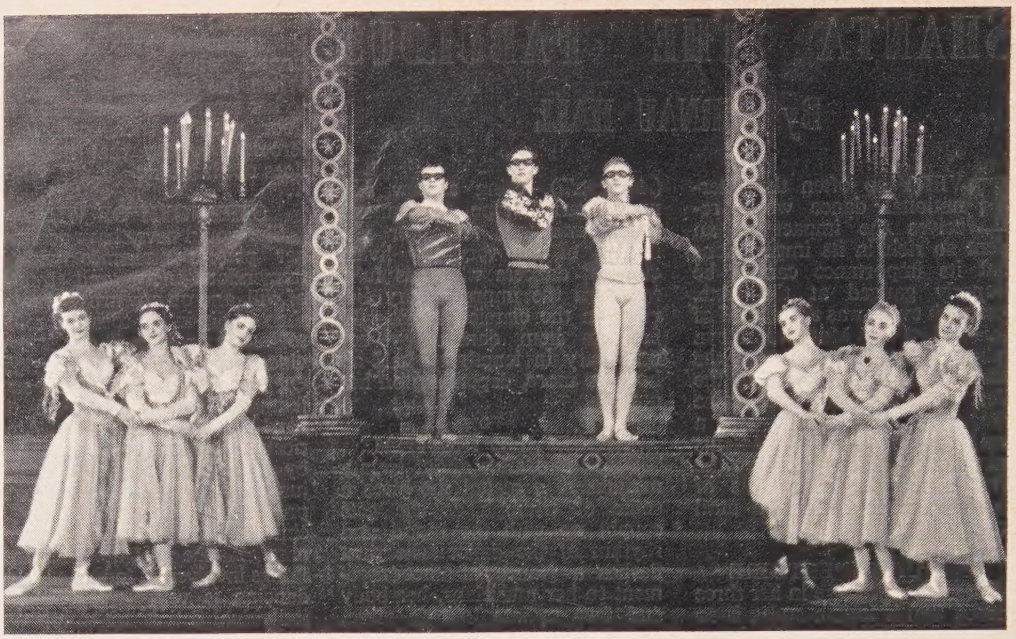
On 10th May Antonio and his company opened, at the Theatre des Champs Elysees, greeted by the delirious enthusiasm of the Parisians. The presentation and composition of the programmes seem even better than last year, and his partners Carmen Rojas, Rosita Segovia, Maria Rosario and Paco Ruiz bear witness to the care with which Antonio seeks his collaborators among true artists in the Iberian dance. The spectacle avoids the popularly accepted idea of the Spanish theatre, and so fails to please everyone—because much Spanish dancing is more a matter of instinct than of art. But Antonio is an artist, and can raise his national dances to the level of art without making them sickly or feeble.

Parisian opinion was mixed about his ballet-pantomime *Love, the Magician* by de Falla. To me, it was a success. The work—an inspired one—is soberly handled and the choreography is restrained. There is a remarkable pas-de-deux by Antonio and Rosita Segovia, and the vocal effect is polished. It suffices to recall that the singer Marina de Garabain is the artist who interpreted Rossini's *Cenerentola* at the Glyndebourne Festival.

So, once again, Paris has awarded success and sympathy to Antonio

Danish Festival

By GERARD BOURKE



Mercutio, Romeo and Count Paris enter the Capulet's Ball
Left: Stanley Williams Centre: Henning Kronstam Right: Kjelo Noack

THE first performance of Frederick Ashton's ballet *Romeo and Juliet* was given by the Royal Danish Ballet during their May festival in Copenhagen, with luxuriant decor by Peter Rice, who designed *Rinaldo and Armida* for Covent Garden last season, and using the special music by Prokofiev. Arranged in three acts with ten scenes, the ballet adheres closely to the play, and although the choreography is not as inventive as one might wish—apart from magnificent duelling scenes—it exploits admirably the Danish company's fine team of male dancers.

There is an impressive formal dance for nine men during the Capulets' ball, and a superb moment when Romeo and Juliet first unmask. The wedding is handled simply, and the famous balcony scene is graced by singularly beautiful decor, enhanced by distinctive grey traceries. The lovers' pas de deux were well executed by Henning Kronstam, their most poetic dancer, and Mona Vangsaa.

The choreography is a logical interpretation of the score, but to my mind Prokofiev's music fails initially to give any sense of the impending tragedy so perfectly achieved in Berlioz's *Romeo and Juliet* symphony. Incidentally, the company danced a "Romeo and Juliet" fantasy to the Tchaikovsky overture during its London visit in 1953, and as early as 1811 their famous instructor Galeotti produced a ballet on the same theme, himself dancing Friar Laurence though aged 78.

Another ballet new to visitors was *Capricious Lucinda* by their maître de ballet, Niels Bjørn Larsen after Galeotti's *The Inconstant One*, with music by Jørgen Jersild. The whims of fickle Lucinda are shown in amusing episodes suggesting, at times, a feminine *Rake's Progress*. It is an attractive lightweight piece, with witty dances for Cupid himself, taken by young Jørn Madsen, who had a moment of triumph in *Romeo*, in a little gem of humour as the nurse's saucy page.

The third new ballet that, unlike the others, will wisely not be danced at the Edinburgh Festival was *Behind the Curtain*, a rehearsal ballet by dancer Bjørnsson. It was much too artificially contrived and, with inapt music by Ole Schmidt, the curtain might well have remained closed instead of giving us, as intended, a frustrated ballerina's key-hole view. It is the only completely unsuccessful ballet I have seen the company present during the last two festivals: certainly it should not have appeared in a festival containing Bournonville's elegant *The Dancing School*, probably the most perfect rehearsal ballet.

Erik Bruhn, their leading male dancer, was superb, as always, in the pas de deux from the Black Swan, outshining petite Inge Sand, whom I see always as Swanhilda which she dances perfectly. This year Mme. Vera Volkova personally supervised the two performances of this short piece—the other was danced by Frank Schaufuss and Mona Vangsaa. In *La Sylphide*, which should delight Edinburgh audiences with its Scottish glade setting, the sorceress Madge was, of course, taken by Gerda Karstens, the only dancer in the company's 200-year history to have won the title 'character dancer'. The sylph herself was danced by exquisite Margrethe Schanne, my favourite of their girl dancers, airy as an autumn leaf blown through the castle window.

But ballet is a composite art and seldom does one find all the elements combined perfectly: if one does magic is created. I had not seen Balanchine's *La Sonnambula* before, but, as presented by the Danes, I consider it an almost perfect ballet. Delfau's weird grotto setting, music from Bellini's delightful source, and some of Balanchine's most perfect choreography added to the Danes dancing produced an effect I shall long remember. In particular Henning Kronstam, rightly cast as the romantic poet, danced the extended sleep-walking pas de deux with Margrethe Schanne impeccably: yet the ballet has only been in their repertory since last January—so much for their system of training.

Two of Denmark's greatest figures, Hans Andersen and August Bournonville were born in 1805. The double anniversary was celebrated with a ballet *Twelve by the Post* based on Andersen tales by Borge Ralov their senior dancer. Andersen, as a boy, danced with the company, appearing a few times as a troll ! The last night was given as 'Homage to Bournonville' in the presence of the King and Queen, and of Bournonville's grand-daughter now aged 81. *The Dancing School*, and *Napoli*—now given over 500 times—show his work at its best, and made a delightful evening. As the whirling dancers disappeared at the end of *Napoli*, (which may be seen at Edinburgh) there stood a bust of Bournonville on a pedestal, surrounded by bouquets having come as mysteriously as Teresina's gown had gone. The audience stood in tribute to the founder of a great company, as we may regard him, while a tribute was recited.

Curtain calls are not normally allowed at the Royal Theatre except during the festival when one is permitted after each ballet; after *Graduation Ball*, however the general, Hans Brenaas received three calls, adorned with a huge laurel wreath and flowers, since it was his farewell performance. Unlike most other countries, ballet in Denmark is a secure state-guaranteed career as was stressed by Mr. Niels Bjørn Larsen, while showing us over the theatre and ballet school. There we watched Mme. Vera Volkova, who taught Margot Fonteyn, and is considered the greatest exponent of Russian style dancing in the West, teaching a class. Later we had the pleasure of meeting her and leading dancers at a reception given by Dr. Brønsted, director of the theatre.

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Romeo Henning Kronstam *Juliet Mona Vangsaa*
Photo Mydtskov, Copenhagen

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First performance
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Ballet at Sadler's Wells
Thursday, May 26th 1955

The Lovers .. MARYON LANE, DAVID POOLE
The Bird Woman DOREEN TEMPEST

Scene 1

Outside the Bird Woman's House

The two lovers wander into the wood and rest awhile outside the Bird Woman's house. The boy falls asleep and the girl is tempted to enter the house of the witch.

Here she finds boys and girls who have been turned into birds, the girls with gloriously coloured wings and their heads imprisoned in cages, the boys bird-faces and beaks.

F BIRDS

A GRIMM FAIRY TALE

Music by FEDERICO MOMPOU
arranged and orchestrated by JOHN LANCHBERY
Choreography by KENNETH MACMILLAN
Decor and Costumes by NICHOLAS GEORGIADIS

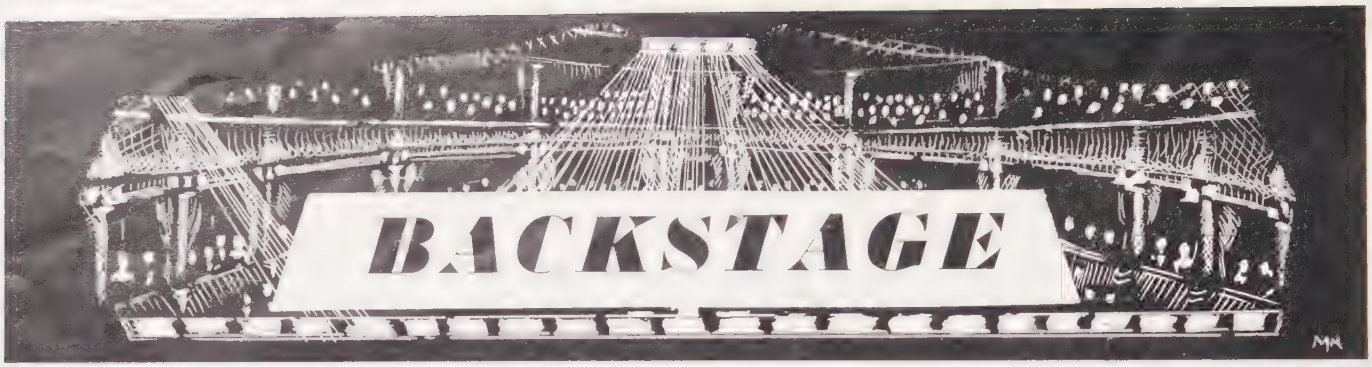
Scene 2

The spell is cast for the girl to be transformed, She is turned into a bird and made captive.
The boy wakes, finds his way into the house, defies the Bird Woman and breaks the spell.

Scene 3

The ballet ends with the lovers alone on the stage rejoicing in their love for each other and their new-found freedom.

All photographs by Denis de Marney.



THERE seems to be a revolutionary post-war invasion of British dancers in the German choreographic field. After **Alan Carter's** and **Joan Harris'** debut at the State Opera House in Munich, and the forthcoming reopening production of **Gordon Hamilton's** *Giselle* at the Viennese State Opera, the German Film industry is making real progress in choreography for the camera. **Michel de Lutry**, together with **Domini Callaghan**, is mounting 40 minutes of varied styles of dancing for *O Kay Mama*, a musical version of a successful old play dealing with the American shock tactics in German stage life during the occupation period. **Irene Mann**, the character ballerina from Frankfurt will dance the leading role.

WALTER Gore, Paula Hinton with **Cecil Bates** and their Company, are still in rehearsal, prior to finding a suitable theatre to open in. While **Algeranoff and Claudie Algeranova**, with **Ronald Reay**, continue to present their *Scenes de Ballet* successfully in the larger country towns.

MARGE and Gower Champion's dancing highlights the action of M.G.M's latest CinemaScope musical *Jupiter's Darling*. Cast as a pair of slaves, they find that bondage can be romantically delightful. In one of the dance routines they are supported by a chorus of twelve dancing elephants.

The Champions

FERNAU Hall, back from a very extensive tour of U.S.A. and Canada tells me that he paid a visit to the Wynne Shaw Studio, Victoria, B.C.

On the Notice Board was prominently displayed a copy of BALLET TODAY opened at the article "My ideal ballerina" by **Fernau Hall.**

THE French dancer **Jaque Chaurand** is pursuing a very interesting career in Rio de Janeiro, both as interpretive artist and professor. His 'pas de deux' classes are as successful as his appearance at the Municipal Theatre. An accomplished virtuoso, particularly in the 'batterie' this dancer is a very welcome recruit to Brazilian Ballet.

VERA Krylova, who directs an important French school for Classic Dance amateurs, gave a gala on 15th June. To round out the programme, she danced herself, supported by professionals engaged for the occasion. Among them was **Juan Pares**, *premier danseur* of the Liceo at Barcelona, **Nicholas Makcheev** and **Sadi Bazin.**

JUAN Pares has only recently returned to the stage after his accident. Both his feet were broken when the lift in which he was travelling fell from the fifth floor.

Vera Krylova and Juan Pares—premier danseur at the Liceo Barcelona

CLAIRE Sombert, the youngest French dancer employed by La Scala, Milan, has just finished a series of performances with **Jean Babilee.** After playing in a film in England, partnering **Gene Kelly** and **Igor Youskevitch**, she will be with **Alexandre Kalioujny** as the principal performer in *Antar*. The ballet will be given at Enghien on 2nd June with **Rimsky-Korsakoff's** music, choreography by **Victor Gsovsky** decor by **Jacques Defradat.**

BORIS Vian, married to a dancer in the Roland Petit Ballet, has written the libretto for a ballet staging the night life of the Place Pigalle. The music will be by **Delerue**, choreography by **Manuel Perres**, decor by **Jean-Denis Malcles.** The principal performers will be **Serge Perrault**, from the Roland Petit Ballet, and a young danseuse whom he discovered in a studio—**Cecile Tcherneva.** This Ballet will also be given at the Enghien Festival.

Claude Newman will take daily classes at the Summer School which the Association of Ballet Clubs is holding at Bournemouth from August 6th—13th.

Our photograph below shews Toumanova with Gene Kelly in the M.G.M. technicolour film Invitation to the Dance.

MANAGEMENT OF A GENIUS

By David Benn

AS I sit in the train bound for Victoria wondering if the punctuality of British Railways is going to enable me to get to Sadler's Wells in time, the sight of BALLET TODAY on my lap gives Mrs. Coddlington-Smotherwell the opportunity to begin the conversation she had every intention of beginning whether the opportunity arose or not.

"So you are a ballet lover too". *Why should I bother to correct her. She will find out soon enough that I am more than that—a tactless ballet lover.* She continues :—

"I am a frustrated dancer myself".

Psychology tells us that this state is the final stage of a complaint known as 'infantile balletomania.' Contracted by most girls between the ages of ten and fourteen, it is invariably accompanied by a similar state known to psychoanalists as 'delusions of talent.' The results are as varied as the symptoms: some normal, healthy children grow out of it, with some it develops either into pure balletomania which is curable, or more commonly pure delusions of talent which is incurable. Some join a ballet club but with others the complaint just remains. In this case it takes no Freudian reasoning to enable me quickly to diagnose the last state. Even without my asking, further symptoms come to my disposal.

"But my life is not wasted. The remainder of it will be devoted to seeing that my dear Penelope Anne does not suffer the same unspeakable heartbreaks which I have had to suffer. If I can bring dear Penny's talent to the notice of the public my life will not have been in vain".

At this point I become aware of the existence of dear Penelope Anne, four feet of precocity at this very moment busily engaged in the simple and instructive pleasure of testing the ability of chewing gum to adhere to a polished surface—to wit, my shoes. Our heroine beams and in a love bordering on reverence continues.

"Doesn't she strike you as having art in her soul ?" and I must admit that she does. It takes a truly creative mind to visualise the mess she was making of my polished shoes. Without waiting for me to reply our heroine continues.

"Say something to the gentleman Penny, dear" and at last our child prodigy speaks.

"Mummy who'se that funny looking man you're talking to?"

And, still wondering what those girls at Covent Garden have that her little darling hasn't, our heroine warms to her theme.

"Of course people aren't interested in *real* talent these days, or else they are jealous of it. It may sound incredible to you but the talent of Penelope Anne is never fully appreciated."

On the incredibility of it, I am tactless enough to agree but, nothing daunted, our self appointed manager of a genius continues-

"The other day I took her to Sadler's Wells for an audition. The job I had to get her an audition at all. You've no idea ! I'm absolutely convinced that they only gave her one in the end to get rid of me".

How did she guess ?

"Well, my dear boy, you should have seen the floor. It wasn't fair to expect my Penelope Anne to dance on it and I told them so. Do you know what they said ?"

I confess I do not, and in a tone befitting the outrage she tells me.

"Well, they said as calmly as you please, 'Margot Fonteyn danced on it last week'. Quite honestly, what would you have done, I just took my daughter out of the dressing room and walked out. My Penny shall *never* dance at Sadler's Wells."

"So you are a Ballet Lover too"

And once again our heroine is right.

"But" she continues, "as President of our local ballet club, Providence has blessed me with an opportunity to see that dear Penny gets a fair deal on the amateur stage at least. But do you know even there the poor dear is still unappreciated, and she's so *very* sensitive. Not only the other girls—this silly jealousy you know—but even the local press. Do you know they suggested that a quite unsuitable girl would be better in the leading role, and the Committee actually *agreed.* But Providence took care of that." She lowers her voice confidentially.

"The hockey field, you know. She's having the plaster off next week." In her normal voice she continues,

"And I saw that Penny had a lovely bouquet. But I must get her into a ballet school. Can *you* suggest anywhere I could put her ?"

As the train rattles across London Bridge, I glance at my shoes and from there to the river and say nothing.

So with our heroine still enthusing over the unappreciated talent of her daughter the train draws up at Victoria. As we step on to the platform she turns to me, "I'm sorry to bother you but could you possibly lend me threepence ? I want to ring up one of the people who has my daughter's career at heart."

With a flash of generosity I present her with sixpence. Now she can ring up all of them.

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E. CORATHIEL

Interviews Jan Cieplinski, the eminent Polish maître de ballet

POLAND'S national ballet has perhaps the oldest unbroken tradition in Europe. Certainly it preceded the French by nearly a century.

Most balletomanes are aware that the foundation stone of ballet-art was laid at the wedding of the Duke of Milan and Isabella of Aragon in 1489. For this great occasion one Borgonzio di Botta, a gentleman of Tortona, produced a processional masque, in which various classical personalities and deities bore in the wine and dishes, offering them with courtly gestures and mincing movements to the assembled guests.

This entertainment was so novel that it became the talk of all the other Courts of Europe. Thirty years later—in 1519,—another important nuptial celebration took place. This time it was the marriage of Bona, a daughter of the house of Sforza, to Sigismund I, King of Poland. The Milanese lady was of such forceful character that she gained complete ascendancy over her husband, much to his embarrassment with his own subjects, who resented the foreign influence. But the Poles did accept one innovation their Italian Queen brought with her. She imported accomplished teachers of dancing from her native land, and since 1519 Italian Ballet has been firmly rooted in Poland. As that country reached the zenith of its power at a time when many of the great Italian mercantile Republics were already declining, the Italian tradition owes much to Polish patronage.

The next landmark occurs in France with the production of the celebrated *Ballet Comique de la Reine* which Baltasir de Beaujoyeux created for the betrothal of the Duc de Joyeuse to Marguerite of Lorraine, who was a sister of the Queen of France. This caused such a sensation that a year later—a special account of it was published for circulation to all the Courts of Europe. It set a fashion resulting in elaborate Court Masques, which became the favourite diversion of Royalty. Queen Elizabeth I popularised them in England, and her example was followed by her successor, James I's Queen, who brought with her from her native Denmark a taste which had already spread to Scandinavia from Poland. Incidentally, Beaujoyeux claims that his description of the *Ballet Comique de la Reine* was the first ballet ever to be *printed*, and in a courtly address he dedicated it to "The King of France and Poland". It is a fact that Henry III (Catherine de Medici's son) was actually the reigning monarch of Poland before ascending the throne of France, and this brought the Polish influence strongly into play where Court ceremonies and entertainments were concerned. The subsequent development of French ballet under Louis XIV undoubtedly owed not a little to this influence.

"So you see we have a tradition which goes back more than 450 years", said Mr. Cieplinski. "Not until two hundred years later did Russian Ballet come into being. In Poland we always remained loyal to the Italian school. Philip Taglioni was with us for ten years; then Carlo Blasis, having brought the Milan School to perfection, carried on his work in Warsaw and towards the end of the last century we had the benefit of Enrico Ceccheti's teaching".

One result has been the insistence in Poland on very logical and gradual development. The training is slow but sure. Pupils are not 'brought on', like forced plants, to achieve prodigies of skill at an exceptionally early age. The importance of training adapted stage by stage to the pupil's physical growth is emphasised with a view to building up a sound fundamental technique rather than straining after freak 'effects'.

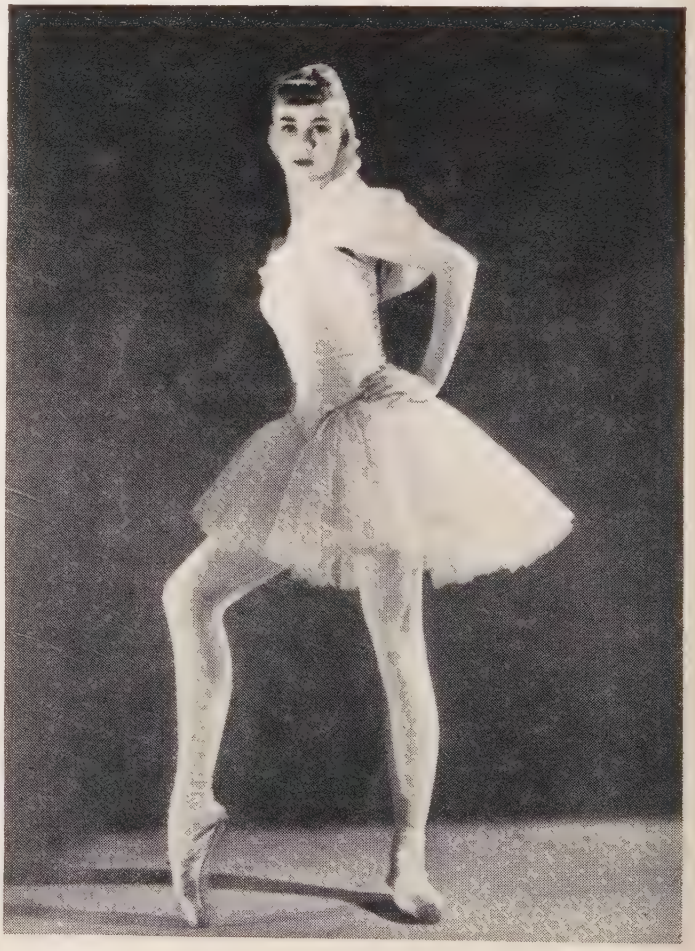
"Some children are naturally musical, with an inborn sense of rhythm, and learn quickly," says Mr. Cieplinski. "It is quite possible to develop such talents in the very young—they are almost tireless, full of energy, and can often under guidance perform feats involving complicated laws of dynamics, geometry and physical mechanics because their bodies are light and supple. But there is danger in letting children advance too quickly, before they have had time to develop control. Ambitious teachers and fond parents may encourage a promising child to start on points at five or six years of age. But my own experience is that whenever dancers have foot-trouble or other discomforts at the age of seventeen or so, it invariably turns out that they attempted point-work too early. The ideal age to start on points is about eleven."

"Of course, physical endowments play an important part in a dancer's career, and a teacher must always be on the look-out for any special aptitude. At Budapest some years ago I had in my class a young boy with such good legs and a natural lift that I suggested him for a part in Richard Strauss's *Joseph Legend*. It was his first public appearance. My confidence in him was not misplaced—he is now the world-famous Rabovsky, outstanding for leaps which are considered the most sensational since Nijinsky's day."

What would you consider the first assets to look for in a ballet aspirant ?" I asked.

"First, of course, good legs, because they have to support the body", replied Mr. Cieplinski. "Classical ballet is the art of balance in motion—all the lines must be clean and straight: straight back, controlled knees, straight legs, with a good calf-bulge to protect the bone and emphasise the slimness of the ankle, the curve of the instep; straight pointed toes. Most important of all, however, is the ability to turn the leg outward from the hips; it is only through the hips that lightness of movement in dancing can be achieved. When a student has a natural aptitude for turning the leg outward from the groin, it is of course a tremendous asset; but if it does not come naturally, it must be acquired by patient practice, for there can be no success in ballet-dancing until the leg-movement *from the hip* has been mastered. A high instep, pliable and strong, is another very desirable feature, but careful attention to bar exercises, especially the *battement tendu* will help to develop an instep not naturally high from birth. This is the very first exercise and the basis of all the other foot movements—the demi-plie, which means rising on half-toe; the frappe, which strengthens the knees and thighs; the balancing exercises in all positions. The purpose of all exercises at the bar and in centre is to promote balance, control, muscular development, nerve response. Until balance has been acquired away from the bar, on one leg, on both legs, on full foot and half-toe, no actual point work should be attempted; and care must also be taken not to lean all the weight on the big toe, but to apply pressure to the heel, the ball of the foot and to all the toes,

Right: The right attitued for relaxation (Nina Vyroubova—Paris Opera Ballet) *Photo Serge Lido*
Below: The perfect leg and foot for ballet dancing (Claude Bessy—Paris Opera Ballet) *Photo Paul Popper*



JEAN COQUELLE
Interviews Madame Nora
"An Analytical Professor"

otherwise the joint of the big toe will be enlarged or dislocated. In good balance on the outturned leg, the body from the groin is tilted slightly forward, giving the effect of readiness to spring."

"Special attention must also, of course, be given to the arms. Long, well-shaped arms, used in fluid movement, are the crowning beauty of ballet, and in class work all exercises must tend to co-ordinate the use of the arms in complete harmony with geometric lines produced by the legs and torso. The arms are also expressive of character, and here national or character dancing offers most useful training."

Madame Nora

LINCOLN Kirstein wrote a few years ago that one could make a sharp distinction between those teachers of classical dancing who taught from experience, and those who are technical analysts.

The truth thus stated by an eminent specialist is daily confirmed when one studies the teaching methods of any Professor worthy of the name.

Thus, while Olga Preobrajenska and Elvira Rose base their teaching on many years' experience on the stage and in the studio—as well as on a talent for teaching—Nora Kiss, on the other hand, neglects these factors and occupies herself more with the faculties of analysis and synthesis which she possesses.

On that account—and for reasons connected with the independence of her personality—Mme Nora, as her pupils and friends call her, has not adopted a definite style or 'school'. Her task is to reconcile the technique which she has to teach with the natural formation of her pupils.

A task of modelling—just as much a surgeon's task—for almost all dancers are special cases who need a knee braced, an instep made, a soft body hardened or a stiff body suppled.

Without attempting unrealisable miracles, Nora Kiss tries to get such results, and often succeeds. She neglects no available means—even methods outside her course, such as massage. Her object is to make dancers—and to that end she abjures certain useless and sometimes dangerous prejudices.

At her school, the 'barre' is simply an exercise in placing, while in the centre she trains the body, the intelligence and the muscular mechanisms to execute in perfection the separate steps, rather than to execute varied combinations of them. For all that, her classes are alive, energetic and spirited. The pupils acquire a solid technique, and a confidence which allows them to achieve things which they believe impossible. They are always, so to speak, ahead of their teaching; so they escape the worry of imponderable factors and, once on the stage, are able to make use of all their resources.

Solidity, physical and mental equilibrium are the major qualities of pupils from Mme Nora's school. That may be a reason why her classes are particularly favoured by boys.

It happened one day that two Americans 'with *that* sort of hat'—former pupils of Cechetti—thought they were back in the Maestro's studio. "But I've never studied with Cechetti" exclaimed Mme Nora, in surprise. The misunderstanding arose, no doubt, from the fact that like the distinguished Master, she possesses a gift of analysis, which endears her to a host of dancers and students.

The gracious Jacqueline Moreau is a typical pupil—and among the great names of the moment, Vladimir Skouratoff, Dick Sanders, Rene Bon and Alexandre Kalioujny all take lessons from her.

Hers is, above all else, a course of intelligence applied to the Dance.

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Situations Wanted

By DAVID BENN

AT the present time all over the country students at Art Schools, Colleges and Universities are preparing for the all important 'Finals', an ordeal which has loomed ahead for the past four years. Those who emerge with the right to put the letters B.A. or N.D.D. after their names go forth with unlimited ambition and enthusiasm to their various ways.

Some will return to College for another year's training as teachers, others will join firms of commercial artists, but an appreciable number will have included in their course a study of stage and costume design. These will converge on London in search of opportunities in the theatrical world, and for a good many this means the world of ballet.

The prospective ballet designer in London must have financial resources of his own to carry him through the early days whilst he is looking for work and contacts, and coupled with this, a fanatical devotion to the ballet. If he is lucky he will find a single room, and later he will call this his 'studio'. If it be dingy he will not notice, if it is cold he will not feel it, for he is experiencing that first wave of exultation that every artist feels when he rents his first room.

What he will soon notice however is the drain on his resources, for he is hardly likely to obtain a room for less than £3. per week and he will also have to buy his own food. As a self-employed person he will have to pay 7/5d. a week National Insurance.

Then comes the all important task of selling his work. He can take it to an Agent, but more often than not he will be abruptly informed that he must have professional experience.

Alternatively he can take it to an impresario. It is almost certain that all work required will have been given to artists known to him, and he is not likely to go to the expense of changing the decor of a work in his repertoire. As a rule however, he will offer a few words of encouragement and ask that you "keep in touch".

Now commences a disheartening period of submitting work, and from the rapidly increasing, pile of rejected works he laboriously learns what the impresario does *not* want. He sees all the new ballets he can afford, hoping to gain experience of what is likely to be wanted. Reading books on the subject is of very little value because on the whole they are non-technical or historical. The man who has the knowledge of what modern ballet requires, the impresario, has no time to teach the novice, and the established designer would be endangering his own position by so doing. It will not be long before our hypothetical designer will discover that the work itself is so limited that to make a living purely as a ballet designer is virtually impossible.

In the long run it is a question of finance. If his resources are sufficient he can keep on trying, and, who knows, he may achieve success. More often than not he will turn to other branches of the theatre, designing for revues or a repertory company. Sometimes he will decide that a career in the theatre is, for him at any rate, hopeless, and with the wasted years behind him turn to teaching or commercial art.

If by any chance he does break through as an established ballet designer then he is in for the greatest disillusionment of his career. By the time he is called in the ballet will in all probability be in rehearsal. All that he is expected to do is to dress the net result. Any ideas he may have for its creation he will keep to himself, for he has discovered that fusion of the work of the choreographer, musician and artist is little more than a lofty ideal.

After the ballet he will overhear people enthusing over the music and the ballerina's performance but if his work is referred to at all, it will be in vague terms such as "that lovely splash of colour behind the dancers". That art is a labour of love no-one will deny, but few tasks are so entirely thankless.

Is there a solution to this problem ? The only answer is that ballet companies should engage, as salaried members of the company, promising young stage designers. They could then be trained to provide the material wanted and the designer in turn would get that inside view of the ballet without which his work can never be entirely satisfactory. Here he could learn the complexities and limitations of his profession, barely touched upon in his college course. Eventually he is bound to turn out better work than that of an artist who can only give part of his time to the job on hand, or one who is beset with the problem of where next week's food is coming from. In other words he would be trained as an "apprentice" with a number of years service to the ballet company. After that, if he chose to leave he could do so, and with these valuable years of training with a company, would be equipped to render valuable services to ballet as a whole.

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SITUATIONS WANTED (contd.)

A class of specialists in ballet design, hitherto unknown, would eventually emerge. The B.B.C. have for some years now found it a profitable investment to pay potential television producers during their training at the Television Producers School.

MUSICIAN AT THE BALLET (contd.)

white and woolly band. Having the stage alive with passionate dancing it is a pity the orchestra was not of an equal calibre.

I was at the B.B.C. studios recently and heard Arthur Bliss conduct the B.B.C. Symphony Orchestra in his magnificent score for *Miracle in the Gorbals.* As I walked away from the studios after having chatted with the Master of the Queen's Music on the inspiration a conductor gets from great ballet dancers, I wondered why the Royal Opera House does not revive the ballet *Miracle in the Gorbals.* Why not throw caution to the wind and bring over Jean Louis-Barrault to mime the part of the Stranger ? And, of course, ask Bliss to conduct ?

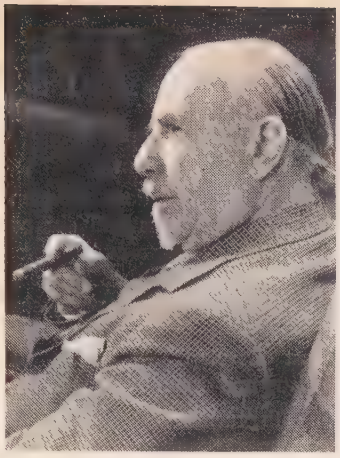
DISCS

HOW vividly does the music of Berlioz' *Symphonie Fantastique* recall Massine's ballet ! This struck me most forcefully as I listened to it being played by the Philharmonia under Karajan, Columbia 33CX1206. I have not heard an LP performance to touch it and to top it off, the recording is excellent.

Nowadays, each time I play Bizet's Symphony, it makes me sad to realise that it is unlikely I shall ever see Svetlana Beriosova, David Blair and Stanley Holden again in Andrée Howard's *Assembly Ball*. Each dancer really sensed the atmosphere of the ballet and gave it a certain charm that was previously lacking The choice of discs is not so simple, and, for me, is between Ansermet, Decca LXT 5030 and Stokowski, H.M.V. ALP 1181, reviewed in January. Ansermet's recording is good, as are his first two movements but in the third and fourth Stokowski's quicker tempi give more life and are generally much warmer.

The more you listen to the music of *Petrouchka*, the more you find there to interest and intrigue you. The three recordings to consider are Ansermet on Decca LXT 2502, Mitropoulos on Philips ABL 3027 and Stokowski on H.M.V. ALP 1240. They are all good but Ansermet handles the subtleties with more delicacy and care than the other two. Mitropoulos is more forceful: the vivid clarity of the recording will have an appeal to many listeners; while the followers of Stokowski will have one of his best recordings. His tempi are erratic at times but he knows how to exploit each instrument to bring out the maximum colour. I have indicated my choice but it is, to some extent, a matter of personal taste.

Having tasted the freedom of Western Europe, and ignored his recall to Leningrad, Balanchine joined Diaghilev's ballet in 1924. *The Spellbound Child* was one of his earliest works for that company and was choreographed to music from *L'Enfant et les Sortileges*. Decca have issued an excellent record of Ravel's work, LXT 5019, on which the French soloists and chorus, and the Suisse Romande Orchestra are conducted by Ansermet. It is really first class.



Sir Thomas Beecham
Photo Derek Allen

Lifar, Balanchine and Bergé have all used Poulenc's *Aubade*. It was Lifar's that we saw last, when Janine Charrat's Ballets de France were at the Stoll in April '54. Some fine dancing by Helene Trailine and Lemoine as Diana and Acteon, gave it more success than it would otherwise have had. Jacquinot with the Westminster S.O. under Fistoulari, Parlophone PMC1019, plays with conviction, resulting in a sound performance from all concerned.

Both Bizet's *Jeux d'Enfants* and Chabrier's *Suite Pastorale* are most enjoyably played by the Covent Garden Orchestra with Braithwaite conducting, Parlophone PMC 1020. Nevertheless, for the Chabrier—Roland Petit's *Ballibile*—I found Lindenberg's interpretation, Decca LXT 2860, more delicate and more subtle.

I am not a great admirer of Casadesus but he gives a good account of five Ravel pieces on Philips ABL 3046, including *Ma Mère L'Oye*. Orchestrated, this is Cranko's *Beauty and the Beast*, in which Patricia Miller and David Poole have charmed so many of us.

I hope it will not be too long before we have a chance of seeing Massine's latest ballet for Denham's Ballet Russe de Monte Carlo. It is set to Berlioz' *Harold in Italy* and we are lucky to have a very fine recording of Beecham and the R.P.O. with William Primrose, viola, Columbia 33CX1019. Beecham is again exceptional and, as always, soloist and orchestra are affected by his magic.

Fistoulari. *Photo Derek Allen*

The Extended Plays for this month are not too satisfactory. *Les Patineurs*, SED 5521, is dull and falls a long way short of Irving's performance on Decca LW 5086. Stokowski's interpretation of Schubert's "Tyrolean" Dances and *Ballet Music No.* 2 from *Rosamunde*, 7ER5043, is highly individual but poor. *The Fire Dance* and *Dance of Terror* from *Love, the Magician*, 7EB6010, are well played by José Iturbi, but a patchy recording is inclined to spoil this record. Toscanini's conducting of Waldteufel's *Skaters' Waltz*, 7ER5017, is rather more interested in driving his skaters than in giving them life and grace. That is but my personal reaction though I am sure his admirers will want to add this disc to their collection.

B.C.

BOOKS

Rossini. *By Francis Toye.* (*Barker*, 16*s*.)

THE music that Rossini wrote during the last years of his life was essentially miniature, and very special: a collection of trifles, written to entertain his friends that were, nevertheless, equally remarkable for their quality as for quantity. There are no fewer than 186 of these pieces preserved in a library at Pesaro in Italy under the collective title of *Sins of my Old Age*, and hardly any have been published. Diaghilev was the first to discover their individual and ingenious melodic and harmonic ideas, and used a number for *La Boutique Fantasque*. Thanks to Respighi's fine arrangement, the basic flavour of the music was admirably preserved, to enliven and delight an audience once more, as the setting of Massine's famous ballet.

Francis Toye's book is a full and lively account of the life of the man who was the most popular composer of his day, feted and applauded wherever he went, and yet who chose to retire from creative work in early middle age and at the height of his fame. The author dispels the generally accepted but mistaken explanation that this decision was the result of sheer laziness and addiction to the pleasures of the table and social life. The tragic reason was increasing bad health and the knowledge that his creative powers were waning, which Rossini concealed from even his closest friends under a lighthearted mask of sophistication.

Fortunately, the last years of his life saw some restoration of his health and musical inspiration, and the music of this time possesses considerable historical importance, especially for ballet. Not only did it make many new friends for Rossini who had previously become known solely as the composer of one or two overtures and *The Barber of Seville*; but the whimsical humour that prompted the numerous pieces led eventually, through Chabrier and Satie, to the witticisms now associated with the ballet music of some of the young French composers and certain works of Lord Berners and William Walton.

In recent years Glyndebourne has done much to popularise the work of Rossini in this country, and his music has provided the setting for a number of ballets—most notably *Soirèé Musicale*, *Plaisance*, *Selina* and *Con Amore*; but that wonderful collection in the Liceo Musicale at Pesaro still awaits another Diaghilev.

Guide to Dance Periodicals Volume V, 1951-52. *Compiled by S. Yancey Belknap* (*University of Florida Press*, $7.50).

This is the latest volume in this series, with a section on opera and music, and containing an analytical Index of articles and illustrations published in England and America. It is invaluable as a means of assisting the scholar and enthusiast to locate articles and authors in the lyric theatre field, to aid him in tracking down exact details, and to provide him with names, dates and facts not readily accessible in the record of performance.

P.C.

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DUCKLING OR SWAN

By JANET CRANMORE

"JANE wants to be a ballerina" said Mrs. Smith as she sat facing me in my tiny office, "of course I would prefer that she be a teacher like yourself, it must be a *lovely* profession, to be able to dance all day long but when she sees those lovely girls on television, in those long white dresses, why there's no holding her".

"It is very hard work learning to dance" I venture. "They do not always like the drudgery attached to it. Has she had any training ?"

"Oh no, but she does country dancing at school, and she is always jigging about to the wireless, she simply cannot sit still."

This point is amply emphasised by Jane herself who is spending the time sliding up and down the passage outside my door.

And so Jane becomes a student, and as for me, well the struggle starts all over again, as it does for every new student in my classes.

"Keep your shoulders tucked in"

"Pull in your tummies"

"Stretch and straighten your legs"

"Keep your chins up"

I keep talking until my throat is sore and my nerves frayed but do they do these things ? No. I tell them a hundred times "keep your shoulders back" but they flop again after the first bar of music.

Their feet seem so ugly, they are so awkward and shy and much hard work and disappointment have to be met and conquered before one sees the ugly ducklings lose their gawkiness, the feet become arched, the eyes brighten and the backs flatten, and, as the arms become less angular, one sees that one day there may emerge—a swan.

For the first year or two it is impossible to tell which one is going to show talent. The hopelessly untalented are easy to find, but it is surprising how talent can lie hidden for quite a long time, and then suddenly develop in the most unlooked for places.

This fact makes it impossible to tell whether a child is suitable for a career in ballet until she has reached the age of fourteen, after five or six years' training. One can know that she has promise, but will she grow too tall, too fat, become conceited, lose interest, or perhaps find insuperable difficulty in certain technical feats ? Time alone can answer these questions.

If the child does develop suitably, has looks and ability, then she must have at least one class a day and strive for technical perfection, then when she has mastered the technique, she must develop her sense of artistry and dramatic powers.

With practice and perseverance, starting at the age of eight little Jane may hope that by the time she is eighteen she may become one of many in the corps de ballet. After another two or three years there, if she works hard and has some outstanding style or ability, she may be lucky enough to be one of four in the Dance of the Little Swans, or perhaps one of the girl friends in *Coppelia*, but she still has a long way to go.

Yes, Jane, one day *you* may become a ballerina, and determination will carry you far, but you would do well to reflect on the fact that there are so *few* ballerinas. One thing I can promise you, if you win through until you are twenty-one you will have no doubt about which is your profession. Such is the magic of having complete mastery of one's body, the joy of movement when allied with music, the thrill of the footlights and applause, that you will find it quite impossible to give it up.

Our photograph shews the winners of the two first grades in the Carolus-Duran School examinations at Nice Renee Namin, Janine Pizzio, Sylvette Antoniollo, Janine Cornillon, Andree Bernini, Nelly Calderini (in front)

Other results were as follows:—

Mention Honourable :—Yolande Julien, Danielle Valade, Nicole Petterano, Marie-France Marchal, Marie Clotilde Bettoloni, Monique Petterano, Ferrini, Michèle Tullier, Francoise Zimer, Yvette Donsimoni, Marie-Francoise Faure, Catherine Demagistri, Renée Perroud, Catherine Muel, Anne-Marie Negre, Andrée Galdi, Paulette Cocon, Christiane Cuissard, Mercédès Fretigny, Yolande Ghioldi, Christiane Carre, Denise Cagnioli, Evelyne Devienne.

Mention Bien :—Brigitte Delvaux, Monique Chedel, Andrée Gastaldi, Marie-José Gabello, Liliane Chabaud, Viviane Ghioldi, Nelly Renaud, Michèle Michel, Katia Namur, Christiane Fillon.

Mention Tres Bien :—Christiane Delsol, Catherine Bloc, Michèle Boudard, Denise Lepetre, Mireille Pachoud, Monique Faye, Catherine Gimon, Danielle Hussard, Marie-Louise Calmus, Mireille Descamps, Amina Ben-Boujamar, Yvonne Fleklin, Gilbert Maillot.

Medaille de Bronze :—Danielle Saigne, Carmen Albanese, Yvette Douhet, Maryse Donnet, Elisabeth Micknevitch, Francoise Sauvan, Mauricette Michel, Michelle Berger, Brigitte Raisse.

Medaille D'Argent :—Liliane Biancarelli, Monique Rigault, Noelle Gamba, Simone Maistre, Danielle Tissot, Monique Pellissier, Robert Bestonso.

The Adjudicators were : Madame Elvire Resa, Premiere danseuse Etoile of the Scala, Milano, Melle Jacqueline Rivoire, danseuse Etoile of the Opera, Nice; Melle Christiane Govy, Danseuse Etoile of the Opera, Montpellier; Maestro Aerts Music composer and the Correspondent of *Toute la Danse*.

Camille de Rhynal was Chairman of the Committee of Adjudicators.

● ● ● ● ●

Photograph on opposite page

Louise Papillon

Dancer

PUPILS of the Legat School again obtained considerable success at the Preliminary Heats of the All England Dancing Competition in aid of the Sunshine Homes for Blind Babies held at Hastings on Friday and Saturday April 29th and 30th.

The following pupils have become eligible for the semi-finals :—

Louise Papillon, who won the Musical Comedy, Ballet National and the Medal and also came second in Character-dancing.

Ann Truscott, first in Ballet, National and the Medal and third in Character.

Tina Matthews, first in National.

Dawn Tudor, first in Character.

Trina Rees and Roy Hines for Senior duet.

Trina Rees received an Honours Award for Ballet and National.

Roy Hines, second in National.

Judy Searky and Nedina Williams, third and fourth.

Rychian Swire passed to the semi-finals for National.

Wendy Cook tied first place for National with Ann Truscott.

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Dear Editor

Corrections to your otherwise useful article on "Class Wear" by Jean Shakespeare (in the May issue.)

1. It is not good to wear "a piece of elastic across the instep of unblocked ballet shoes." Nearly everyone does it, but it tends to restrict the muscles of the foot and hold back full instep development.

2. Females should *always* wear ribbon, as for pointe shoes. Males should wear *nothing*—a correctly fitted shoe will stay on like a second skin. If it wears loose, spit in the heel. If that fails—a little glue in the heel will do the trick (although it will ruin socks !)

Do not sew the popular "circle of elastic" on your pointe shoes. Reason—the same as already stated. Also it may cause strain and friction to the vital Achilles tendon at the back of the ankle. Even worse, for the same reason, is the loop at the back to pass ribbon through (not mentioned by your writer but frequently used in dancing schools). It is most injurious to the ankles. All the dancer needs is, once again, a good fit plenty of spit and glue if necessary.

(One should also use spit on the knots of one's ribbon, to fix them, and back the ribbon with tape for strength.)

3. Above all, pointe shoes, as your author says, must *not* be too large—if a shoe can be got on with great trouble and with much pain to the poor fingers, after ten minutes fiddling about and "working in" of the foot, then it is a good fit. (You should still try on ten more pairs for shape and feel. After that you will have at least two days agony breaking them in, and then they may be blissfully comfortable, just before they disintegrate !)

4. Some people "break" their shoes, for flexibility. This is criminal and encourages "broken feet" with the weight placed wrongly.

It is, however, a good professional trick to "release" the inside sole, from the heel part to *exactly the middle of the instep*, but no further. A good ballet shoe will have this sole glued only, and the release is easily done. A bad maker will have a nail in the sole—take the shoe back and make a fuss !

This release increases the flexibility of the shoe. The aim is to make the shoe *part of the foot.*

5. For the same reason, do get the lightest block you can wear. As you become advanced you will play about more and more with your shoes—some ballerinas even dip them in the fire bucket to soften them a bit more with the water.

6. The strengthening of the shoes with shellac when they are wearing out, is a good idea. Some dancers also bake them for a little in a cool oven.

7. No,—I am sorry, No Lambs' wool ! The way to strengthen the feet is to use them properly, as the teacher shows you. Pamper them and they will *never* get tough and strong.

8. Finally, a female should never use "soft shoes" (unblocked ballet shoes) in the class—they are only for children and beginners. What you should use are your old pointe shoes after the block is gone. This teaches you to work in the shoes you will *dance* in—for after all, a ballerina does not change her shoes on the stage at all.

This soft shoe business is a modern craze and not a very good one. They tend to make your feet "roll" for one thing. Doubtless every dancer could give little tips about shoes—they are a lifelong preoccupation ! But these are from an old-timer, to help the new generation ! Congratulations on your excellent magazine.

"Ballet Russe"

From PARIS

I would like your advice on one or two things. I have started studying ballet at the Salle Wacker in Paris. I am rather old for a beginner (23) but I love it. I am able to follow the class B, albeit a trifle clumsily, but the basic ground work, positions of hands and arms, which as you know, are vitally important, I have forgotten. Being in a class, Madame cannot instruct me individually on the first two things the children learn when they go. consequently I use the wrong arms to my steps, correct them by watching the others, and by the next lesson I have forgotten them again. I really need a book on groundwork, the real beginners stuff, with sketches. I think your magazine is just the job, I have already saved myself £4. by sending to one of your advertisers for my tights and leotards, they are much more expensive out here. Can you offer suggestions for fixing up a barre at home without damaging the walls. At the moment we have a broom handle for the purpose.

We would recommend "Beginners, please" by Kay Ambrose (Black 6s.). This book gives the beginner plenty of information, numerous sketches and diagrams.

We believe there is a portable barre on the market, but cannot trace the manufacturers. Any good carpenter could make and affix one to your wall with brackets.

Mrs. J. Graham-Cameron.

TURKEY

I am a dancer in Turkey, and a continual reader of Ballet Today, I want to buy tights and shoes, but how shall I do it? I do not know the price and if I buy things how shall I pay. Can you give me ideas, if so I shall be very glad, and after that you will have many buyers from Turkey.

We have asked suppliers to send you price lists and instructions for payment in London.

Mihran Ebeian.

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FULL BALLET GUIDE FOR THE MONTH

SADLER'S WELLS BALLET

Sadler's Wells Ballet will give a short season at Covent Garden, between August 22nd and September 3rd prior to their American tour. *Bookings for this season cannot be accepted now. Programmes and date of Box Office opening to be announced later.*

American Tour Dates

Metropolitan Opera House, New York	4 weeks season September 11th-October 16th
Boston	October 18th-22nd
Philadelphia	October 24th-29th
Washington	October 31st-November 3rd
San Francisco	November 9th-15th
Los Angeles	November 18th-27th
Detroit	December 1st-4th

Upon returning to New York the Company will rehearse for a television performance which takes place on December 12th.

Toronto	December 13th-15th

The full company of approximately 100 people including Margot Fonteyn, Violetta Elvin, Beryl Grey, Nadia Nerina, Rowena Jackson, Svetlana Beriosova, Elaine Fifield, Michael Somes, John Field, Alexandre Grant, John Hart, Alexis Rassine, Brian Shaw, David Blair and Philip Chatfield will go on the whole tour.

The repertory will include 7 ballets which the company have not taken previously to America; *Coppelia, The Firebird, Tiresias, Rinaldo and Armida, Madame Chrysanthème, Scenes de Ballet, The Lady and the Fool* as well as the *Sleeping Beauty, Le Lac des Cygnes, Daphnis and Chloe, Facade* and *Homage to the Queen.*

FESTIVAL BALLET AT FESTIVAL HALL

Mon. July 11th to Sat. July 16th	*Petrouchka* *Swan Lake (Act II)* *Napoli* *The Harlequinade* *Pas de Deux*
Mon. July 18th to Sat. July 23rd	*Les Sylphides* *Scheherazade* *Mlle. Fifi (Première)* *Symphony for Fun*
Mon. July 25th to Wed. July 27th	*The Nutcracker (full version)* *Pas de Quatre* *Le Beau Danube*
Thurs. July 28th to Sat. July 30th	*The Nutcracker (full version)* *Vision of Marguerite* *Prince Igor*

BOX OFFICE FOR THE SEASON OPENS ON JUNE 11th

SADLER'S WELLS THEATRE BALLET

Summer Tour

Week commencing July 4th	*Gaumont Theatre, Southampton*
,, ,, ,, 11th	*Palace Theatre, Plymouth*
,, ,, ,, 18th	,, ,,
,, ,, ,, 25th	*Essoldo Cinema, Brighton*

BALLET RAMBERT AT SADLER'S WELLS THEATRE

Tues. June 28th	*Les Sylphides* *Persephone (first perf.)* *Past Recalled* *Gala Performance*
Wed. ,, 29th	*Les Sylphides* *Persephone* *Past Recalled* *Gala Performance*
Thurs. ,, 30th	*Plaisance* *Pas des Deesses (first perf. in England)* *Variations on a Theme* *Lola Montez*
Fri. July 1st	*Plaisance* *Pas des Deesses* *Variations on a Theme* *Lola Montez*
Sat. ,, 2nd (mat)	*Plaisance* *Pas des Deesses* *Casse-Noisette Pas de Deux* *Death and the Maiden* *Lola Montez*
Sat. , 2nd (Eve)	*Plaisance* *Pas des Deesses* *Variations on a Theme* *Lola Montez*
Mon. ,, 4th	*Laiderette (First perf. in London)* *Giselle Acts* 1 & 2
Tues. ,, 5th	*Laiderette* *Giselle Acts* 1 & 2
Wed. , 6th	*Laiderette* *Giselle Acts* 1 & 2
Thurs. ,, 7th	*Pas des Deesses* *Laiderette* *Persephone* *Gala Performance*
Fri. , 8th	*Pas des Deesses* *Laiderette* *Persephone* *Gala Performance*
Sat. ,, 9th (mat)	*Pas des Deesses* *Laiderette* *Persephone* *Gala Performance*
Sat. ,, 9th (eve)	*Pas des Deesses* *Laiderette* *Persephone* *Gala Performance*

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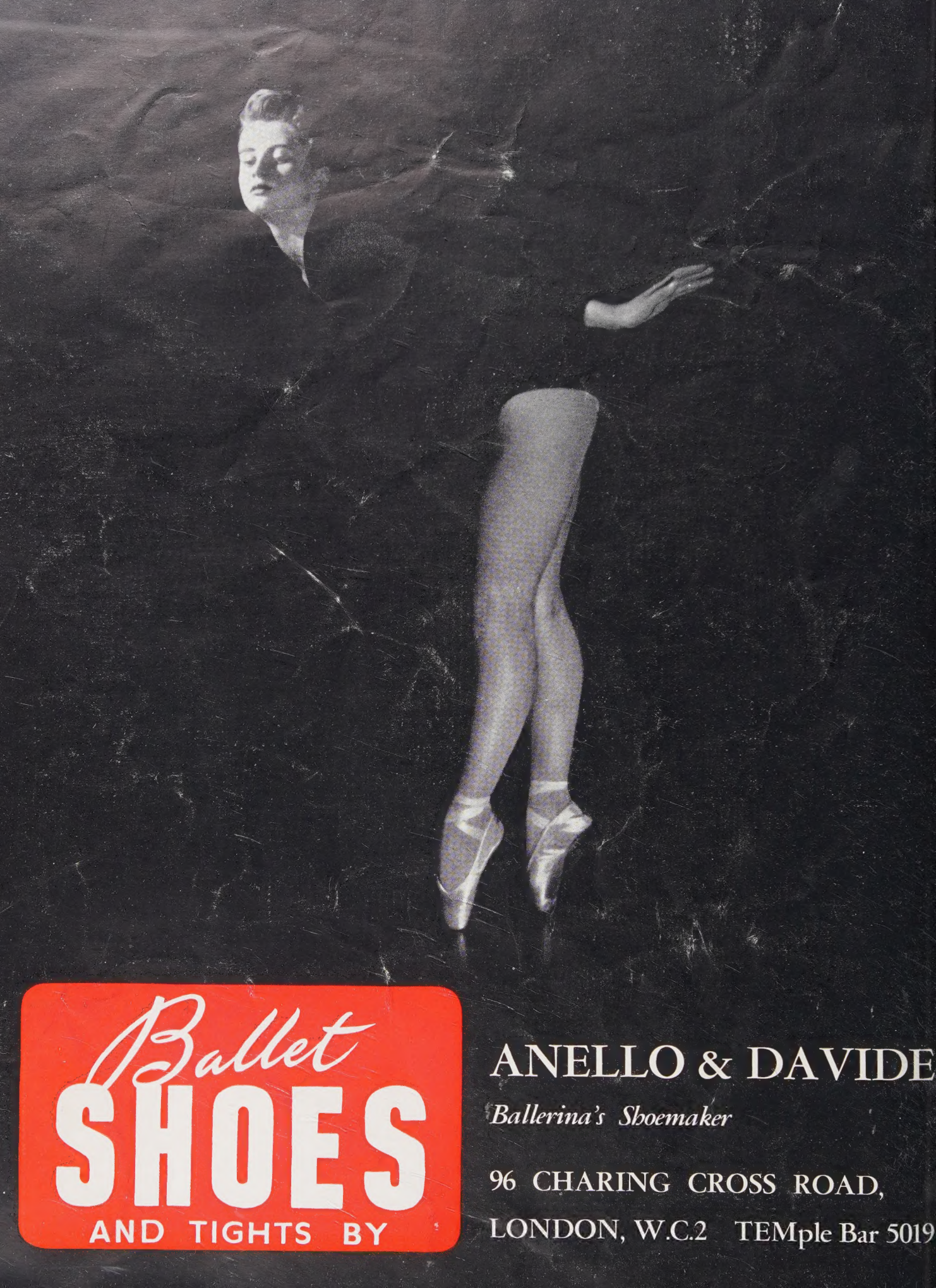
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